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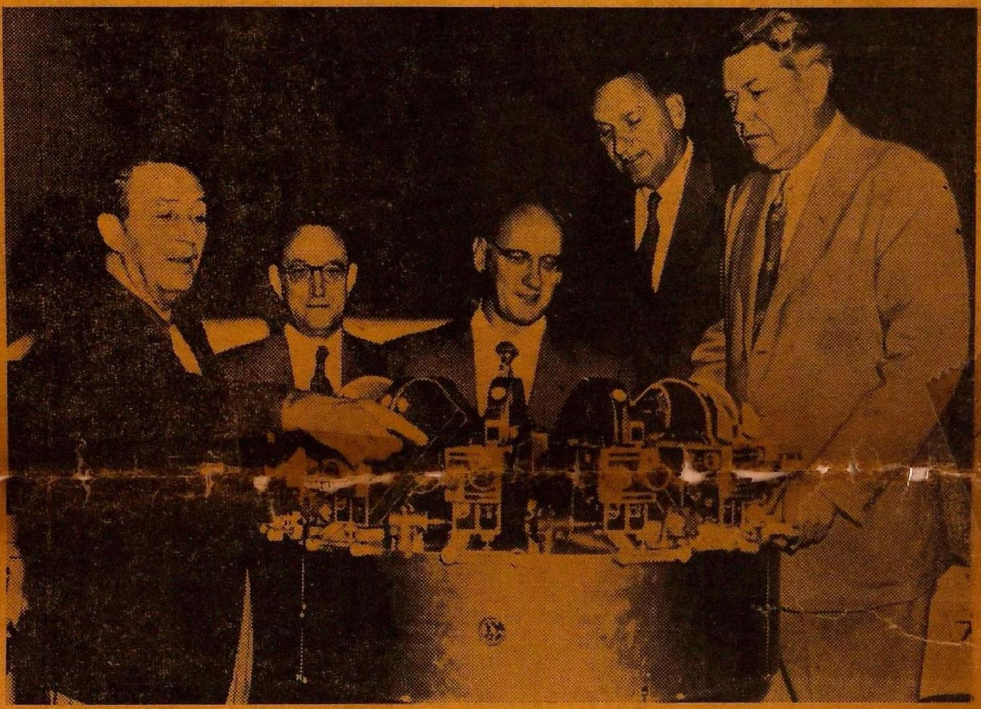
Walt Disney - Creator of Circarama

The name of Walt Disney means many things to many people. The older generation remembers him as the father of Mickey Mouse, of Pluto, Goofy, Clarsbelle Cow, and his other early characters. Those who grew up during the Second World War recall chiefly his feature-length cartoons—such films as *Snow White Alice in Wonderland*. Perhaps today's youngsters know him best for his fascinating stories of True-Life Adventures, which have taught them more about nature than any text book And to millions of American children he is the creater of Disney-land, a gigantic amusement park which transports them to a world of pure magic, wonder, and excitement.



All these groups have one thing in common : To them Disney is above all a dreamer of dreams, a man who lives in the realms of fantasy, conjuring up visions which will make the fantastic appear possible, and the probable appear true. The common image of Disney, then, is of an impractical and idealistic genius.

But there is one aspect of the man that the Disney legend has entirely neglected—his substantial contributions to the techniques of motion picture art.

Opening in Madras from March 15th is a uniqué movie spectacle called Circarama, which is—to use the simplest description—a circular motion picture. The audience stands in the middle of a geodesic dome and 360-degree colour tour of the United States is flashed all around, so that people have the illusion they are in the midst of the film's activity. The film is produced by a combination of 11 movie cameras operating as a single unit. The Circarama process was invented by Walt Disney.

Throughout his career, there have been sound technical reasons for Disney's success though these have always been dwarfed by his more spectacular achievements in the imaginative sphere. When Disney first entered movies, animation was at a crude, almost primitive, level. From the very beginning he accelerated the development of cartoon techniques by sharpening their methods and improving their tools. He invented a "multi-plane camera," a complicated device which enhanced the illusion of a third dimension in animated films and which won him an Academy Award, one of more than 25 he has received since his start in movies.

Disney had completed just a handful of the early cartoons when sound entered the field and overnight the silent movie was a back number. At the time he had no sound equipment ; what is more, he did not even know how to use it. But before he was through, he had worked out what later became the basis for the synchronisation system used in all animated cartoons. Several movie companies were using records to synchronise with film action, but Disney didn t trust records. He insisted on putting the sound on film, a practice that is followed by everyone now.

When movie-makers first began experimenting with colour, Disney sensed that colour was the coming thing and he wanted to be the first to use it in animated films. He was sure that if he went ahead, the other cartoon-makers would follow. And Disney seized immediately on the new opportunities colour opened up. In his cartoon *The Grasshopper and the Art*, the grasshopper turned blue when winter came; and the wolf in *The Three Little Pigs* went purple in the face as he huffed and puffed to blow the pigs' houses down.

Touches like these, they added something in every Disney film, have spread their appeal over old and young, good and bad, intellectual and worker, Largely responsible for this is Disney's uncanny instinct for gauging the public mood, for sensing what peoplo are ripe for—and then giving it to them in his own inimitable way. Disney also realised that all of us spend a considerable part of our lives creating fantastic images, living in a world of make-believe. By appealing to the dreamer in each one of us he plays on all our emotions, touches all our heart-strings.

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It is seldom realised that the effects Disney achieves on the screen with such apparent ease are the result of hours, sometimes days, of painstaking experimentation. In the early cartoon days, men in the Disney studios took slow-motion pictures of breaking glass, of bubbles, of water drops falling into a tub. They blue smoke into a fan to study how it swirled; they dropped a rubber ball to see how it landed and rebounded. All these were carefully studied and analysed and the effect then reproduced in animated drawings.

To perfect his pictures of animal motion, Disney employed one of the best instructors in animal anatomy. He brought live animals such as deer and raccoons right into the studies. But even when he had a small zoo there, he still wasn't satisfied. Animals in a cage don't respond naturally, he felt, so he sent a couple of free-lance cameramen out into the woods. This was the beginning of his famous series of True-Life films.

From all this, it is evident that Disney is always exploring. He is never satisfied with achievements achieved. Indeed, his whole career might be looked upon a constant series of experiments, most of them fantastically successful. From the very start, he has gone his way, ignoring Hollywood's set formulas.

Because of his continuous experiments, the story is told of a nervous Hollywood executive, worried about competition, who went off to Las Vegas to quiet his nerves. Near dawn, out in the desert, scientists set off the biggest atomic explosion yet. The sky blazed, the ground shook, a mighty wind rushed through the house. "My God!" cried the movie moghul, leaping wildly out of bed, "What's Disney up to now?"

In a sense, this might well be the question that everyone should be asking. Disneyland, his last big experiment, is now over six years old and the world seems ready for yet another of his ventures. At each new step, of course, the Disney critics have predicted doom or failure or bankruptcy. And each time, disproving all these predictions, the man has come out on top. But whatever Disney has in the works at present, we may be sure of one thing: It will be yet another way to reach new audiences, to make more people laugh, more people relax.

WHAT IS CIRCARAMA?

Circarama is being shown to the Madras public in March/April at the Congress Grounds

Brainchild of Walt Disney, one of America's 'most prolific parents of fantasy' Circarama has thrilled millions in many cities the world over, including Calcutta. Last month, when the show ended after a 40-day showing, attendance had reached 6,30,000 The Circarama film is produced by 11 movie cameras mounted together and operating as a single unit, their lenses pointing outward from a central point, enabling the cameras to "see" and photograph in all directions. The completed colour film is projected on 11 screens, each 10 feet high and 13 feet long, by 11 projectors electronically linked and synchronised. The audience stands in the centre of the circular theatre and as they watch the motion picture on all sides, viewers have the illusion that they are in the midst of the film's activity.

As its name implies, Circarama is a circular motion picture in which the audience is surrounded by a 360-degree panorama of the locations originally photographed. The audience, standing in the centre of the theatre, sees the picture on all screens which extend around the theatre's inner circumference.

The film used in Circarama was taken with eleven 16 mm. cameras which were synchronised and mounted on a large round aluminium plate, making it possible to photograph the scenery at a $32\frac{1}{2}$ degree angle from close at hand all the way out to the encircling 360 degree angle horizon. This unit was mounted on the top of a car or train for scenes on land on top of a small boat for scenes of New York harbour and suspended on a long beam under an airplane for aerial scenes.

The theatre in which Circarama will be shown is a large geodesic dome which forms a canopy over and around the area occupied by the viewers.

Once inside the theatre, the visitor enters the viewing area, a circle 50 feet in diameter enclosed by a wall 18 feet high. Directly overhead is the dome's canopy. Black felt on its interior surface keeps out sunlight.

The upper 10 feet of the wall around the viewing area is formed by 11 projection screens, each 13 feet long and separated at the end by black dividing strips 6 inches wide. The remaining 8 ft. of wall between the floor and the base of the screens is made of associate panels. No projection facilities, not even seats, obstruct the viewing area.

Trip through the U. S.

With the dimming of the lights, the whole inner surface of the theatre seems to come to life as Circarama takes the viewer, as if by magic on a 3,000-mile tour of the United States. The visitor finds himself in the harbour of new York City with the Statue of Liberty looming up in front of him. Ahead is the skyline of the Battery. Ninety degrees to his right is Brooklyn. Behind is Staten Island and the route to the open sea. On his left is the Jersey shore. Ahead and to his left is the Hudson River. Our guest must turn to scan the whole panorama as the camera moves into the heart of New York City, America's largest city and a great centre of commerce and culture.

In contrast to the hubbub of New York, the cameras turu next to the quiet beauty of a New England village, a scene typical of the environment in which the early settlers of America made their homes three centuries ago. Then we visit Washington. D. C., the nation's capital, and historical Williamsburg. Virginia, a town that has been completely restored and rebuilt to appear exactly as it did before the American Revolution in 1776.

Heading westward, the cameras show the visitor the industrial activity of the Great Lakes region. Giant cranes are unloading ore boats at the Ford Motor Company's River Rouge plant. Blazing open-heart furnaces are producing steel for tomorrow's automobiles.

A ride down a multi-lane highway-part of the more than 3,000,000 kilometers of surfaced highways which crisscross America-is so much a vivid experience that we find ourselves swaying at the turns and bracing ourselves against the change of directions at clover-leaf intersections.

Stops at factories, historical sites, a super-market, a suburban shoppi[illegible] centre, and a modern p[illegible] school give us further [illegible]limpses of the face of America.

Across the Great Plains to the Pacific

Across wide stretches of the Great Plains where batteries of harvesting combines reap the oceans of wheat, the cameras travel on to a typical western ranch where cowboys tend herds of cattle.

The vest variety of scenery in the national parks in the Western states unfolds before our eyes, and then Circarama reaches the Pacific coast of the United States. Here we see San Fransisco with its cable cars, its Chinatown, and its famous Golden-Gate Bridge spanning the harbour.

Next, the cameras journey to Los Angeles—to the campus of the University of California, where eight branches in various parts of the State enroll some 49,000 students, many of them from other nations.

Then the rugged scenery of the Pacific Northwest comes into view, and the spectator takes a breath-taking ride along the high passes of Glacier National Park, one of the parks and

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The Motion Picture as a Stimulus to Culture

By ERIC JOHNSTON

THE POWER of the motion picture as an instrument of culture and education is measurable by a number of accepted standards but at the same time, in my opinion, it is immeasurable. I use the word "immeasurable" in the sense that the screen's power to influence and inspire appears to be as illimitable. The accomplishments of the screen to date as an instrument of culture and education, remarkable as they are, compose only the overture to a veritable symphony of human progress.

We know that a motion picture based on a classical novel will induce thousands of people to read or re-read the book; we know that the introduction of a classical musical composition into a motion picture story will stimulate the demand for recordings of that composition. We know—almost as a matter of common knowledge—that many people are better informed as a result of attending motion pictures, and here I include the newsreels, which record history in the making.

What we do not yet know but what I think we shall realize in the days ahead, is that the motion picture can also break down barriers of misunderstanding among nations as readily as it has broken down lesser within the United States.

Culture As a By-Product

At the moment, it is perhaps sufficient to say that the motion picture has enriched the lives of millions of individuals by bringing them stimulating entertainment at prices within their range. That is an incontestable fact.

The motion picture is, ofcourse, an instrument of "mass entertainment." Its very existenca demands a mass market, a mass audience, a mass appeal. It therefore follows that the screen's recognized by-products of culture and education are properly designated as "mass culture" and "mass education".

The word "culture," as I understand it, means a conversance with, and a taste in, fine arts, the humanities, and the broad aspects of science. Culture, so defined, implies that education must have preceded it and then kept pace with it. Culture is not inborn; it is not instinctive. Knowledge is a prerequisite to appreciation,

The motion picture, in my opinion, could lack every one of the characteristics which distinguish it as a distinct and unique art unto itself and still rank as a powerful instrument of culture because of its ability disseminate the knowledge upon which culture is based.

Eeternity on Celluloid

Today the best acting in the world is available to everybody in the United States. Particularly since the talking motion picture, great artists have become as familiar to the cowpuncher as to those who live in New York, Chicago, Philadelphia, or San Francisco.

The talking picture has "multiplied" the famous artists of its day. Years from now there need be no debate about how John. Barry more might have played a certain role. The archives of the motion picture can produce Barrymore films to settle any argument. Barrymore, in other worda, will live forever, as indeed will "our time" and all the times to come portrayed on the deathless screen.

The re-creation of history is, of course, one of the important accomplishments of the motion picture. The lives of the personalities of the past—Richelieu, Pasteur, Disraeli, Clive, Lincoln, Napoleon - have been the subjects of fine motion pictures. These pictures entailed endless research, count-less hours of study to ensure that every detail of dress, mannerism, habit, the day-by-day world in which these people lived, would be as authentic as humanly possible.

Popularizing the Classics

I think it is outstandingly significant that the exhibition of every motion picture based on some famous classic has been followed by a sharp, sudden demand for the "text" of that classic, Some time ago the Chicago Public Library announced that [illegible] the first time in its history there was a waiting list for "Henry V". The same library reported that it had only the tattered remnants of its out-of-print biographies of Chopin and George Sand as a result of the call for them following the motion picture. "A Song to Remember."

It was some years ago that "David Copperfield" was produced for the screen, but subsequent to the release of the picture libraries, throughout the country reported the purchase of additional copies of the book to meet the demand. Publishers of the Bronte books reported a new and large demand following. ' Wuthering Heights."

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What is Circarama ?

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forests which the U. S. Government reserves for vacationing Americans.

Taking to the air, the cameras circle over the gigantic Hoover Dam on the Colorado River. This project, with its 18 generators, produces electrical power for more than seven million people. It also provides water for irrigating a large part of fertile Southern Califoruia—land which has been reclaimed from the desert.

Ending our 22-minute trip across America, we take a low-flying airplane ride over the Grand Canyon, one of the great natural wonders of the world.

Interest in Circarama exceeded even the most optimistic expectations in Calcutta, and Bombay where it was shown last. Frcm the beginning of the showings in the Dome at the city's Ranji Stadium, until the closing of the show six weeks later, about 638,000 people saw the outstanding panoramic screen view of the United States. Americans hope that their Indian friends in Madras will also enjoy this unique entertainment experience equally.

Comedian Nagesh and Manorama as they appear in a rib-tickling scene from "Nagamalai Azhagi" Produced by Matheswari Films.

The story is the same with almost every picture of this type produced. Very often book publishers have opportunity to get out reprinted editions to meet a public demand created by a motion picture. The stimulus to the reading of good books is an undeniable contribution of the motion picture to culture.

Music for Millions

What has held true of books has been true in music. After Jose Iturbi played Chopin's "Polonaise" in "A Song to Remember", his recording sold more than 1,000,000 copies in six months. Prior to that, fewer than 2,000 records had been sold annually. After Rubinstein played Rachmaninoff's "Concerto No. 2" in the motion picture. "I've Always Loved You," a new recording, in a matter of weeks, sold four times, the number of records that Rachmaninoff's own masterful rendition had sold in 15 years.

Nelson Eddy, Iturbi, Heifetz, Melchoir and Lily Pons—they would have played to their tens of thousands 50 years ago; today they play to the millions.

An Answer to the Critic

Critics of the motion picture will concede much of what I have said and retort that if the producer of the motion picture is aware of its power to contribute to culture, why not greater attention is paid to this factor? Why, we are asked, are so many "cheap, trashy" pictures made? Why, we are challenged, do we cater to the "lower tastes"? The phases I have quoted are lifted bodily from a recent diatribe again the motion picture.

I have no thought of attempting a blanket defence of Hollywood; it neither needs nor deserves such defence. The motion picture industry, like all other things manmade, makes its mistakes; its judgement is not perfect; its productions are not consistently excellent.

I believe, however, that much of the criticism of the motion picture industry for alleged failure to live up to its possibilities and potentialities in all its production is not valid. It is easy and it is also very human to criticize something one personally does not like. It is easy to condemn as "cheap and trashy" something which does not suit the individual taste of the self-constituted critic.

Why not condemn the "murder mystery"? Mystery stories pour off the presses in an endless stream, all of them frankly and candidly written to divert, to amuse, to entertain. Among their greatest fans have been many American leaders—including a few Presidents of the United States.

The popular song of today may be sentimental and exquisitely appealing; tomorrow's hit number may be a jumble of inane but catchy words with a tune equally as catchy and as hard to dislodge from the mind, once heard.

So it is with many motion pictures which are produced very frankly to entertain and do no more than entertain; to make people happy; to bring them a pleasant hour or two of complete relaxation—a vital necessity in a complex, wearing, worrisome world. If the motion picture served no other end but that, it would still rank, in my opinion, among the enriching forces of life.

But why—ask some of our critics—does Hollywood inevitably change a story, amend and alter a plot or a situation as written in the book.

Of course Hollywood "inevitably" does no such thing. There are, without a doubt, times when the amendments and alterations could have been dispensed with, but for the most part such criticism is based on a lack of under-standing that the motion picture is a distinct form of art unto itself. A novel cannot be filmed exactly as it is written any more than a book can be transferred verbatim to the stage,

Would it be reasonable for motion picture studios to film a version of a famous stage play by the simple process of "shooting" from the orchestra pit at the "legitimate" production? That would be a vast waste of the technical versatility of the motion picture—a crippling hand laid on the camera which can go anywhere, and does. Necessarily, the stage is static. The motion picture camera is not.

I would in short, counter the critics by asserting that the motion picture is the rightful heir to the mantle of the ancient Grecian theatre. Let critics shoot at that assertion if they like. The ancient Grecian theatre is held in legendary reverence because it was a "people's theatre," Today's motion picture is the "people's art."

New Arenas for Motion Pictures

The more intimately I become acquainted with the motion picture industry, the more I am convinced of its prevailing contributions to culture and to education, and the more convinced I am, too, of its potentialities.

Indeed; visual education is something no longer just talked about or toyed with as an experiment Motion pictures are indispensable teaching tools in thousands of classrooms all over the United States today; nor are all the motion picture films employed in classrooms especially made, for classroom use. On the contrary, scores of them are capsule versions of feature pictures, or are short subjects originally made for theatrical audiences.

The potentiality of the motion picture is equally great as an instrument for securing world understanding and its more important by-product—peace. I do not maintain that complete understanding automatically creates an environment of

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C. B. DEVARAJ
Signature of Publisher.

March 1962

"LIBRA" *Reports*

'ALLEGED' CONFESSIONS

By MOVIE MOGHULS, DIRECTORS, STARS, ETC.

TO PROVOKE THE LAUGHTER NOT TO RIDICULE. OFFENCE TO NONE.

Governor Medhi: "This Circarama is really superb but I felt 'dizzy' while witnessing the show"

Information Officer (U S I S): "If any one happens to experience some sort of dizziness as His Excellency..........we have a Nurse to look after them."

Critic: "It is really a surprise that Governor Medhi alone to have become dizzy while several thousands of others have not!"

x x x

S. S. Rajendran: "Be it known to one and all that I am not only a Screen hero but also an M. L. A."

"Libra": "Surely not a Member of the Lunatic Asylum, I suppose"

Parisutha Nadar (Leo Theatres, Tanjore): "Never have I dreamt that the Tanjoorians would betray me in the recent election"

Annadorai: "So also in my case. Alas! My leadership is almost rooted out by these Conjeevaram guys"

Karunanithi: "Why become nervous Anna, so long myself and other brotherns are there as M. L. As!"

E. V. R: "Had it not been for C, R.'s support these 'Eye drops' would not have won in the elections"

R. T. Govindan Proprietor (Defunct Prabhu Films): "I have not only failed as a Producer but also miserably ousted out in the recent elections at Cuddalore where I stood as an Independent candidate"

I. R. Menon (Shaw Bros): "Damn shame on you. You have taken our money and not delivered the prints of your wonderful picture 'Ulagam Sirikirathu'. Yet you style as a gentleman and contest in the elections"

Publicist: "Already two years have passed and he (R. T. Govindan) is yet to honour the bills"

Politicians: "These Film Artistes and Playwrights are stepping into Political arena—God only knows where it is going to end?"

Screen Artistes: "We don't find any difference between ourselves and the so-called politicians. We act with the 'make up' and they do without it. In fact all of us bluff the people with sugar coated words and promises".

x x x

Balan (Thenral Thirai): "When Sivaji Ganesan is making pictures for his sub-ordinates who not our M. G. R. Now that he has made me a fulfledged Producer....what is less for me?"

Scavanger: "How I wish that one of these stars make me a Producer in consideration of my sincere service rendered every day by cleaning all their filth in the Lavatory!

Filman: "So long there are Distributors to acquire the products of the 'Artiste made' Producers, this type of bunkum business will thrive"

x x x

Radha-Rani: "We are making 'Kannadi Maaligai" (Glass Bungalow)...a superb social..."

Critic: "If sex could be cashed, glamour girls can even make Bungalows in Diamond"

x x x

Gemini Ganesan: "Sivaji Ganesan is really lucky to visit U.S A. as a State Guest. He rightly deserved such an international recognition".

M. G R.: "I am really proud of Sivaji. I wish him a successful tour The more I wish to travel abroad, more I am nervous of stepping into the plane"

Vyjainti: "When girls like me have enough courage to fly, it is really a surprise that you a screen hero be such a hopeless funk"

x x x

M. L. Pathy (Jai Kumar Pictures): „Now all rights of my picture 'Maha Veera Bheeman-Sampoorna Mahabaratham' are controlled by Majestic Studios & K. S. V. Reddy, Madras 26"

Cine-Spy: "What do you mean by '*Now controlled by*' and what has happened to your Financier Mr. S B. Sesha Iyer who controlled the World-Negative rights of your picture which now goes with two titles? What exactly is the mystery behind your 'gulmal' transactions?

Critic: "As in the past Mr. Pathy kept upto his tradition by producing one more rotten picture now with a double title. One wonders why people like Pathy who are incapable of making good pictures should continue to strut about the screen world as fulfledged producers and bring ruination to the Financiers and Distributors?

HUNGARIAN MOTION PICTURE ART

True, a yearly output of 12 to 18 motion pictures does not put Hungarian cinema production in line with motion picture art with large industrial support, yet several of our productions have demanded international attention and have won praise for their artistic values. Shortly after the liberation a new upsurge, a sudden unfolding of artistic capacity hitherto hidden was indicated by releases from Budapest film studios such as "Somewhere in Europe" which has met with tremendous international success and which can be considered to have been a forerunner of Italian neo-realism of later years and to have practically led the way to the establishment of the school of similar juvenile motion pictures; and the "Soil under Feet", winner of the Grand Prize of the Film Festival at Marianske Lazne in 1949, which has won perhaps an even greater success and has shown itself to bear influence on the motion picture art of a great many countries. We are perhaps not mistaken if we bring it in line with the excellent Indian picture entitled "Two Bighas of Land". The Hungarian motion pictures of later years, though with detours of occasional set backs and failures, have contributed an active share to the intellectual advance of our people by taking upon themselves the task of giving a true presentation of the past struggles and the changed conditions of the present-day life of the Hungarian people, and of transmitting authentic messages of our country's development to the world at large. The conquest of Hungarian reality by the motion pictures took various forms. Satiric comedies like "Mickey Magnate" and "Gala Suit" exposed

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peace; I do believe that without understanding between peoples, the peace of the world is forever hung on a trigger.

In the United States the motion picture has contributed to wiping out provincialism. Of course, modern transportation, the radio, the press—all have played their giant parts in that, but the motion picture alone literally transplants the people of one region to a vantage point before the eyes of the people of another.

I believe that if we could transplant the entire population of one country to another country for a long visit, and then repeat the process over and over again among all the countries; we would see an end of international doubts, mistrusts, misunderstanding. and wars. We cannot do that, of course. But I know of no better substitute than the motion picture.

Sivaji Ganesan's World Tour

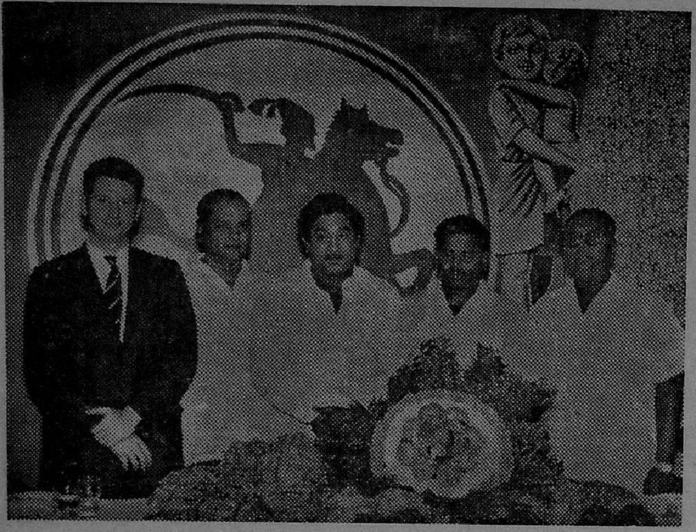

Photo taken on the occasion of the farewell party given by Mr Mohan of Mohan Arts to the renowned artiste Sivaji Ganesan Prior his world tour.

SIVAJI GANKSAN who has been rightly acclaimed as the top star of the South has also received due recognition from Film centres of the World. In 1960 he won the coveted award of the Silver Eagle in Afro-Asian Film Festival. By winning the award, he not only won laurels to himself but also placed India in an unique and honoured position in World film map. Recognising his histrionic talents the United States government extended their invitation under cultural program as their guest. As an ambassador of culture and to promote better understanding between the Nations, Sivaji left on a tour of the United States on 15th March. Prior, farewell parties were given to him by various Associations, Artistes and friends. Flash wishes him a suceessful voyage and hopes that he would gain ample knowledge of the filmic art which will be of a greater asset to his profession.

His tour program is as follows:

Dep. Madras	March 15	1310	hours—	Indian Airlines Flight	172
Arv. Bombay	,,	2100	,,	,,	
Dep. Bombay	March 16	0100	,,	Air india International	109
Arv. Rome	,,	0710	,,	,,	
Dep. Rome	,, 18	1840	,,	Swissair Flight	301
Arv. Zurich	,,	1350	,,	,,	
Dep. Zurich	,,	1430	,,	,,	339
Arv. Geneva	,,	1510	,,	,,	
Dep. Geneva	,, 20	1000	,,	,,	817
Arv. Zurich	,,	1040	,,		
Dop. Zurich	,,	1230	,,	Lufthansa Flight	317
Arv. Plunich	,,	1330	,,	,,	
Dep. Munich	,, 21	1839	,,	KIM Royal Dutch Flight	234
Arv. Nuremburg	,,	1940	,,	,,	
Dep. Nuremburg	March 23	1530	hours	Pan American Airways	696
Arv. Berlin	,,	1705	,,	,,	
Dep. Berlin	,, 25	1305	,,	Ai France Flight	749
Arv. Paris	,,	1545	,,		
Dep. Paris	,, 27	1900	,,	,,	840
Arv. London	,,			,,	
Dep. London	April 4	1349	,,	TWA Supe Jet Flight	701
Arv. New York	,,	1625	,,	,,	
Dep. New York	,, 4	1915	,,	TWA Jetstream Flight	
Arv. Washington		2092	,,	,,	

Subsequently touring Boston, Buffalo, Detroit, Chicago, Houston, College Station Phoenix, Flagstaff (Grand Canyon) Las Vegas, Los Angeles, Honolul .... April 4 thru June 2 62.

Dep. Honolulu	Sat. Jun. 2	1345 hrs.		
		Pan American Airways Flight		1
Arv. Tokyo	Sun, Jun. 3	1850 hrs.	,,	
Dep. Tokyo	Sat. Jun. 9	1530 ,,		
		Japan Airlines Flight		111
Arv. Osaka	Sat. Jun. 9	1725 hrs.	,,	
Dep. Osaka	Tue. Jun. 12	1115 ,,		
		Cathay Pacific Airways		22
Arv. Hongkong	Tue. Jun. 12	1620 ,,	,,	
Dep. Hongkong	Fri. Jun. 15	1000 hrs.		

Contd. on next Page.

the preposterous features and vices of the fallen world of fat sinecures; colour films like "Erkel", "Madame Dery" and "Semmelweiss" brought to the screen the life stories of the trail-blazing luminaries of Hungarian arts and sciences. Pictures like "The Ground under Feet", "Discord" and "For Whom the Lark Sings" gave dramatic accounts about the one-time misery and oppression of the Hungarian peasantry.

Our cinema production has risen to the responsibility imposed on it by the heritage of rich Hungarian literature. Works by Hungarian classics and semi-classics have been adapted for the screen, including Mikszath's "Strange Marriage", Szigligeti's "Lilionfi", Morlcz's "Relatives" and "Be Good unto tho Grave", Hunyadi's "A Sunday Romance", "Kosztolanyi's "Anna", Jokai's "The Poor Rich", and "The Iron Flower" based on short stories by Endre Andor Gelleri. Lastly the Hungarian motion picture art has devoted great attention to the wars of liberation in our history: the heroic struggles of the wars of liberation in 1848 have been recreated in "The Sea Has Risen", those of Rakoczi's war of independence in "Rakoczi's Lieutenant", those of the Hungarian Soviet Republic in 1919 and, last but not least, the anti-fascist struggles of the Hungarian people and working class in "The 39th Brigade". Such outstanding pictures as Felix Mariassy's "Spring-time in Budapest", Zoltan Fabri's "Professor Hannibal", Zoltan Varkonyi's "A Strange Mark of Identity", and Mihaly Szemes's "Alba Regia" with Tatyana Samoylova co-starring and awarded the gold medal at the Film Festival recently held in Moscow indicate the great extent to which the Hungarian motion picture art draws inspiration from the struggles against fascism. Marton Keleti's "Yesterday" and "Day-break" and similar pictures dealing with the counter-revolution of 1956 are also to be ranked with the pictures quoted above.

The chief problem faced by the Hungarian motion picture, however, lies in disclosing and presenting the novel, changed conflicts of our days, of socialism. Although not achieving the signal success of the presentation of the Hungarian past, we can witness more than one noteworthy accomplishments in this field as well. The best among them is Zoltan Fabri's production of "Merry Go-Round" which, in a touching drama of love, tells of the problems and difficulties of the Hungarian cooperative movement in the making. A number of pictures deal with the problems of the new socialist morals both in social and individual aspects. "Red Ink" "Test Trip", "A Simple Love" and others analyse the new forms of family life and the morals of love. Of our comedies "What a Night", "Up the Slope", "The Right Man", "Beneath Dignity", and "Trespassing on Grass Allowed" criticise and expose the vestiges of the past such as egoism,

carearism, mania for titles and other unwholesome elements, as many drawbacks to our community life.

Hungarian motion pictures are characterised by richness in live turns, good humour and care in direction. The best of Hungarian directors—Zoltan Fabri (Merry-Go-Round, Professor Hannibal), Karoly Makk (The 39th Brigade, Liliomfi), Felix Mariassy (Springtime in Budapest, Relatives), Marton Keleti (Yesterday, Daybreak) to mention only the greatest—have won international standing and recognition. So have our cameramen Darnabas Hegyi, Goergy Illes and others. They are closely followed by the young generation with Hihaly Szemes, Director of "Alba Regia"; Janesa Herske, director of "The Iron Flower" and "Second Storey Happiness", and by the still younger whose pictures are yet to be introduced to foreign audiences. The Hungarian motion picture art is reaching after richness in themes and variety of forms and is striving to keep pace with the general development of the motion picture art while making advantage of the results of Soviet producers, the creators of Italian neo-realism and the pioneers of the French nouvelle vague without becoming mere initators and abandoning the primary objective of being an authentic reflection of Hungarian reality. Its achievements stem from this endeavour and its failure and half-successes are due to deviation from this pursuit.

All this offers us the conclusion to give a positive estimate of the Hungarian motion picture art as a whole. It is an art with a short past behind it—for what we had in the pre-liberation, days was no more than motion picture industry, but it has already earned international recognition.

SIVAJI GANESAN'S WORLD TOUR, Contd.

		Pan American Airways			1
Arv. Saigon	Fri.	Jun. 15	1210	,, ,,	
Dep. Saigon	Mon.	Jun. 18	1230	hrs.	
		Rosal Air Cambodge Flight			121
Arv. [illegible]		Jun. 18	1230	,,	
Dep. Pnompenh	Mon.	Jun. 18	1300	hrs.	
		Royal Air Cambodge Flight			241
Arv. Siem-Reap	Mon.	Jun. 18	1400	,, ,,	
Dep. Siem-Reap	Tue.	Jun. 19	1055	hrs.	
		Air Viotnam Flight			484
Arv. Bangkok	Tue.	Jun. 19	1200	,, ,,	
Dep. Bangkok	Fri.	Jun. 22	1615	hrs.	
		Japan Airlines Flight			715
Arv. Singapore	Fri.	Jun. 22	1845	,, ,,	
Dep. Singapore	Sun.	Jul. 1	1215	hrs.	
		Air India International			415
Arv. Madras	Sun.	Jul. 1	1520	,, ,,	

(IDL) New York International Idlewild Airport.

All Local Times—Schedules are subject to changes.

Gemini Chandra, Natrajan and Leela a new Find as they appear in Matheswari Films "Nagamalai Azhagi" awaiting release

NEWS & NOTES

Television, Then Now and Tomorrow

Today in the Federal Republic it is estimated that 20,000,000 people enjoy television programmes daily. In the last quarter of 1961, more than 200,000 television sets per month were marketed, bringing the total in service in the Federal Republic of Germany to about 6,000,000.

At present, viewers can choose between two programmes which are broadcast by nine German stations as joint transmissions. And when can all these enthusiastic viewers look forward to taking their pleasure in colour? German industry is in a position to deliver receivers for coloured television at short notice. The delay is only a matter of cost. To install the necessary transmission network would cost thousands of miilions of marks. Then, too, receivers would cost at least three times the price of the present ones.

THE BEGINNINGS

Similar delays and sudden leaps ahead have been part of the whole television story. It began in 1891 when a German named Paul Nipkow invented a perforated disk which made it possible to take a picture apart for transmission. Some decades passed before any further progress was made.

During the 1920s the German post office carried out test transmissions, and then joined with industry in fostering further developments. In 1932, the first transmissions were made from Berlin, and from 1953 onwards the first regular programmes on the European continent were broadcast three days a week, but were still confined to the Berlin area.

Since the first post-war years had more basic problems for Germany to cope with than television. transmissions were not resumed until 1932. Two years afterwards, the number of sets amounted to only 70,000; in 1956 it had risen to 620,000, while in 1958 it was 2,200,000, a remarkable increase. TV. helps to bring Germany's viewers closer to their neighbours, for Germany belongs—with 16 other countries—to an international network called Eurovision. Its broadcasts of special events are of great interest.

FLASH FUN

The perfect answer to the question, " What's wrong with the Movies ? " was given one night by a little man sitting in a Theatre. After the trailer was over, he whispered to his wife: " Always is coming next..........a good picture ".

x x x

Joe atteaded a dance and, in the course of the evening, he was introduced to a beautiful blonde.

" So your name is Rose " he remarked suring a tongo. " And what perfume do you use ? "

" Rose, " she said.

Later he danced with a gorgeous brunette.

" What's your name ? " he asked.

" Violet "

" And what kind of perfume do you use ? "

" Violet " she said.

Joe's last dance was with an oderiferous damsel.

" What's your name ? " Joe asked.

" Fanny " she said.

" Aha " said Joe. " I thought so ".

x x x

" Can you do double entry ? " was the standard question one Employer asked his prospective book-keepers.

One reply startled him. " I can do triple-entry ", a little guy told him,

" Triple-entry ? "

" Sure ", the guy said. " One entry for the working partner showing the true profits, another entry for the sleeping partner, showing a very small profit, and a third for the Income Tax department showing a loss "

x x x

FASHION REPORT : There's a new Club that has a Midget fan dancer' for the benefit of patrons under the table.

x x x

" Will you love me when I am old ? " she sighed.

Her Guy was carried away. " Love You ? I will idolise you ! I 'll worship the ground under your little feet. I 'll——er——you're not going to look like your mother, are you ? "

x x x

Shirley walked slowly into her father's room. " Papa " she announced, you know that rich Mr. Jones ? Well, he——he betrayed me and I am going to have a baby soon ".

" My God," the father said ." Where is he ? I'll kill him. Give me his address. I 'll murder him ! " Hurrying to Jones Mansion, he cornered the culprit and began to curse and threaten him. But Mr. Jones was quite calm.

" Don't get excited ", he advised. " I am not going to run away and I want to do the right thing. I'll tell you——if she has a boy, she gets 50,000 dollars. If it's a girl, I'll settle 35000 on her. Now isn't that fair ? "

There was a long silence. Then the father said slowly " And if it's a miscarriage, will you give her another chance ? "

x x x

RADIO ANNOUNCEMENT of a New program to be heard every night from 9-30 to 9

x x x

IDLE THOUGHTS : Few of us can stand prosperity. That is another man's.

x x x

There was once a pretty young widow with four children, who after struggling along for some time after the death of her husband, met a charming widower with three children of his own and married him.

In due course they had two children of their own and one day the husband received an urgent phone call at the office : " Darling come home quick ! *My* children and *your* Children are beating hell out of *our* Children ! "

x x x

A guy had just become engaged and, in something of a daze, wandered into a Jeweller's shop to buy the Ring. He picked up a magnificent diamond and asked it's price.

" That, Sir, would be 100000 dollars " said the Clerk calmly.

The man looked startled, then whistled softly. He pointed to another ring. " How about that one ? "

Even more calmly the Clerk said : " That would be two whistles '

x x x

A business man whose wife had been running around with many men decided to bring matters to a head and a few days later Mr. Brown, one of the men concerned, received this letter ;

" My dear Sir ; I am fully aware of your relations with my wife. Be at my office precisely at noon tomorrow ?

Yours truly,
H. J. Smith.

Brown raised his eyebrows. Then he called in his Secretary. "Mary," he said, " take this down " : " My dear Smith " : " Your circular letter received. Will be at convention on time ".

NEWS & NOTES

Murugan Bros

Their mammoth production "Veera Thirumagan " in tamil is fast nearing completion at AVM Studios under the deft direction of Sri Thiruloksundar. Recently a huge set which goes by the name of Manipuri Kottai has been erected and the fighting scenes were picturised in an exquisite manner. With an interesting story and superb performance of the major players in their respective roles, the picture is expected to click well at the Box office.

R. R Pictures

Their latest picture in the making has been titled as "PAASAM" (AFFECTION) a superb social in tamil. Prominant among the players featured are M R. Radha, M, G. R., Asokan, Kalyankumar, T. R. Ramachandran, T. R. Rajakumari, Saroja Devi and Sheela a new find. Screen play has been written by Thurayar K. Murthy. Songs are from the Versatile pen of Kannadasan. Music Direction is by Viswanathan—Ramamurthy. Rehaman is incharge of camera. The picture i[illegible] Vijaya-Vauhini Studios under the direction of Ramanna.

Matheswari Films

Their maiden production " Nagamalai Azhlagi " in tamil is ready for release. The picture is reported to be one of the top entertainers. Prominant among the players are M. R. Radha, Natrajan, Leela, Gemini Chandra, Nagesh, Manorama and Anandan of 'Vijayapuri Veeran. fame:

Forthcoming Releases

On Tamil New Year day Devar Films " Thayai Katha Thanayan " and Ranganathan Pictures" " Padithal mattum Podhuma" are to be released. Other probable releases are Asoa Pictures " Indira En Selvam ", National Pictures' 'Lakshmi Kantham,' Padmini Pictures' Baley Pandiya ", Saravana Films Production No. 3, Sree Lakshmi Pictures " Vadivukku Valaikappu " Raja Rajeswari Films' " Daksha Yagnam " M. A. V, Pictures' Sengamalai Theevu, Rani Pictures " Kannadi Maligai " and Modern Theatres latest produciion.

NEWS & NOTES

Film Festival Berlin

The XII. International Film Festival Berlin will take place from June 22 to July 3, 1962 and will be inaugurated by the Governing Mayor of Berlin, Willy Brandt in the Congress Hall in the evening of June 22. Various new measures taken by the Festival Direction will ensure the biggest success possible of that event.

The Regulations show some noteworthy modifications as compared to the preceeding years. The Festival Direction is now entitled to reject a film even if entered officially by a participating country and may ask for the nomination of another film that corresponds better to the artistic quality required. The sole and exclusive factor for the inclusion of a film in the festival programme shall be its artistic value. For the competition only a maximum number of 24 feature films will be admitted.

Apart from the official competition offering the latest feature films, long documentary—and short films of the world's production in original version with German subtitles, there will be carried through, in technical co-operation with the broadcast and television station SENDER FREIES BERLIN, an international Tele film Show, in the programme of which some note[illegible] of the international TV-film production will be transmitted to the most modern receiving sets from a special TV-centre, installed by SENDER FREIES BERLIN. Discussions on topical film and television problems will round up the programme.

A retrospective will again present classical creations of the silent film and of the early sound film of which only few copies are still available in international archives.

Running parallel to the festival performances, widely attended by the whole population of Free Berlin as well as by numerous artists, personalities of the film industry and journalists from all over the world, will be a big Film Fair with tradeshows of new films especially for film merchants. Special services and exceptional facilities offered there, will promote sales.

International conferences, the Presentation of the Selznick Laurels, mass shows in the WALDBUEHNE and DEUTSCHLAND-HALLE, as well as social events such as the International Film Ball at the Palais am Funkturm will also attract many people.

More than ever the world is looking upon Berlin which because of the international politics finds itself placed into the middle of the world's interest. Everything leads to the conclusion that the XII. International Film Festival Berlin will be up to its tradition and prove worthy of it.

Great Interest Shown in the Berlin Film Festival

Already 8 weeks before the deadline for entering films 31 countries have promised to participate in the XII. International Film Festival Berlin. Judging by the number of affirmative replies received up to this date, the Festival may count with a far greater participation of film artists, film merchants and reporters of the big world papers than in previous years.

Publicity Trip for Berlin and its Film Festival

Dr. Alfred Bauer, director of the International Film Festival Berlin, will attend the Film Festival of Mar del Plata (Argentina) from March 21 to 31 following an invitation extended to him by the Argentine festival authorities. Dr. Bauer will avail himself of that occasion to discuss there with film producers from all parts of the world their participation in this year's Berlin Film Festival. Furthermore he will hold a press conference for the newspapermen who have come to Mardel Plata, where he will give them ample information on the preparation of the Berlin Film Festival. A folder in Spanish, English and French will advertize for the Berlin Film Festival in South America.

Immediately after the close of the South American Festival Dr. Alfred Bauer will have talks in Buenos Aires and in Rio de Janeirio with the competent film authorities and with several producers regarding the participation of Argentina and Brazil in the Berlin Film Festival with valuable pictures and representative delegations.

Censorship Advisory Panel is Formed

THE UNION GOVERNMENT has accepted the film industry's plea for eliminating censorship hazards by constituting an advisory panel of industry's representatives.

A letter conveying this information, from the Union Ministry of Information and Broadcasting, was received by the Film Federation of India.

The Advisory panel will be composed of four members Messrs. Mehboob Khan, Bimal Roy, V. Shantaram and B. R. Chopra—and its functions will be to assist the Censor Board in matters where there is dispute on account of cuts and the award of A and U Certificates.

The Advisory panel has been constituted on an experimental basis.

Move to Open Up Foreign Market Centre Backed

Non-Profit Body is Considered

THE FORMATION of an Export Promotion Council for films assisted by the Government and functioning with active industry participation as a non-profit making body, is being actively considered by Industry circles.

The Council scheme appears to have received a boost at the meeting in Bombay between Mr. M. B. Mathur, Director of Export Promotion, and Messrs Mehboob Khan and Bimal Roy, presidents respectively; of the Film Producers' Guild and the IMPPA.

The proposed export promotion body is to be dedicated to the task of expanding the foreign market on a systematic basis, Indian films earned Rs. 176 lakhs through overseas exhibition in 1960 and Rs. 93 lakhs during the first half of 1961. It is stated that the actual earnings would be much more but, in the absence of adequate safeguards, a substantial part of the income did not flow into the country.

Capital of Film Finance Corpn. to be Raised

THE RESOURCES of the Film Finance Corporation are being augmented by raising its paid up capital from Rs. 20 lakhs to Rs. 44 lakhs, according to the first annual report of the Corporation placed on the table of the Rajya Sabha on Dec. 4, 1961,

This is being done because the Corporation's commitments in respect of loans sanctioned till the end of October 1961 amounted to Rs- 18 lakhs.

The Corporation was incorporated on March 25, 1960 but it commenced its business operations only in the middle of February 1961. Out of 16 applications for loans aggregating to Rs. 48·34 lakhs received upto the end of March 1961, two applications were rejected, one was withdrawn and another for Rs. 3.50 lakhs was sanctioned.

Grant of Loans

Besides the 12 applications for of 1960-61, seven more applications for Rs. 21,89 lakhs were Rs. 34,34 lakhs pending at the end received between April and October 1961.

Out of the total of 19 applications, eight for Rs. 11,34 lakhs have been rejected or withdrawn and loans totalling Rs. 14·50 lakhs have been sanctioned to four, leaving seven applications pending for disposal on October 31, Actual disbursement of loans upto the end of this period aggregated Rs. 7,10 lakhs.

A Government review of the first year's working of the Corporation said that there could not obviously be any income from loan operations in the initial year. The surplus funds of the Corporation placed in fixed and short term deposits earned for the Corporation Rs. 42,440 as interest and this kept down the loss to Rs, 18,276.

NEWS & NOTES

Bright Future for MGM Envisaged

At the annual meeting of stock holders, Mr. Vogel pointed out highlights af the company's preparations and the plans for the future.

"MGM made important strides in the field of television during 1961," he said, "and the company is steadily building strength as a producer of new programs created especially for televsion."

He reported that "Dr. Kildare" was the most important new series, consistently rated in the top ten

"In the coming year, we hope to present some of the most important feature pictures made in the thirty-eight year history of Metro-Goldwyn-Mayer," Mr. Vogel said.

"First and unquestionably, the attraction which has stimulated the greatest advance interest is the extraordinary "MUTINY ON THE BOUNTY", now being edited and scored."

Predicting a new era in motion picture entertainment with the first two MGM-Cinerama productions, HOW THE WEST WAS WON, scheduled for release this summer, and THE WONDERFUL WORLD OF THE BROTHERS GRIMM, Mr. Vogel stated, "Both we believe will be very successful and produce exceptional revenues in years to come."

Other important top scale productions are THE FOUR HORSEMEN OF THE APOCALYPSE, just gone into release, two delightful comedies, THE HORIZONTAL LIEUTENANT and BOYS' NIGHT OUT, and next month's release SWEET BIRD OF YOUTH, based on Tennessee Williamn' stage success.

Billy Rose's JUMBO, starring Doris Day, Stephen Boyd, Jimmy Durante, and Martha Raye, now in production will be ready for Christmas.

Mr. Vogel reported a multiple-picture agreement with Seven Arts Productions. The first picture will be LOLITA, based on the well-known novel and is one of the most eagerly awaited films ever made. Two others to be produced are based on the current Broadway hits, 'Tennessee Williams" NIGHT OF THE IGUANA and Norman Krasna's SUNDAY IN NEW YORK.

"KING OF KINGS," Mr. Vogel added, "is a leading current attraction here and abroad and will be a profitable venture for company."

Mr. Vogel reported on the progress at Metro-Kalvar Inc, the joint development venture with the Kalvar Corpn. for manufacturing raw stock the negative of which can be developed immediately by the application of heat, eliminating wet chemical processing and darkrooms with a resultant saving in costs.

The following nominations have been won by MGM and Universal in the 1962 Oscar Award race, the winners of which will be announced in Hollywood on April 9:

For the Best Performance by an Actress:

Sophia Loren in MGM's TWO WOMEN (LA Ciociara)

Best Art Direction, Color Picture:

Flower DRUM SONG (U-I) .... Alexander Golitzen and Joseph Wright

Best Cinematography. Color Picture:

Flower DRUM SONG (U-I) .... Russell Meety

Best Costume Design, Color Picture:

BACK STREET (U-I) .... Jean Louis

FLOWER DRUM SONG (U-I) ... Irene Sharaff

Best Scoring of a Musical Picture:

FLOWER DRUM SONG (U-I) .... Alfred Newman

Best Story and Screenplay—Written Directly for the Screen:

LOVER COME BACK (U-I) .... Stanley Shapiro

Best Song First Used in an Eligible Motion Picture:

"Bachelor In Paradise" from BACHELOR IN PARADISE

Best Achievement in Sound:

FLOWER DRUM SONG (U-I) .... Waldon O. Watson

Milton Rackmil Confident of U-I's Future:

SAN JUAN, P.R.,—Despite currency devaluation and fluctuating economic conditions in several countries and the absence of the sizable income from Cuba, Universal-International expects a marked increase in Latin American revenue during 1962, as well as a proportionately larger share of the combined film industry income from that area, Universal Pictures president Milton R. Rackmil told the assembled delegates at the conclusion of U-I's Latin American Sales Conference here.

Rackmil pointed to the current success of COME SEPTEMBER and THE LAST SUNSET in their current Central and South American openings as a farther proof of the acceptance of U-I's policy of providing fewer productions but each one with "built-in factors practically guaranteeing longer runs at continued higher levels of business."

"This policy will be continued and magnified in the line-up of pictures which you will have for release in 1962", he continued and pointed to such productions as FLOWER DRUM SONG, LOVER COME BACK, THE OUTSIDER, THAT TOUCH OF MINK and THE DAY THE EARTH CAUGHT FIRE as films all calling for intensive individualized selling which would ultimately pay off in the final test of any picture—size of box office grosses.

"We are confident that the inherent strength of our Golden Jubilee product, combined with the aggressive merchandizing of our Latin American organization will more than overcome any operational difficulties in this area of the world and result in another outstanding year for U-I in Latin America," he concluded.

Foreign general manager Americo Aboaf commended the delegates on the gains they had won throughout Latin America during the past year. He underscored Mr. Rackmil's remarks upon the strength and staying power of U I product, citing as an example the fact that COME SEPTEMBER had been shown by U-I in such Latin American territories as Mexico, Panama, Peru, Puerto Rico, Trinidad and Venezuela and, in every instance, had not only topped the grosses set by PILLOW TALK and OPERATION PETTICOAT, but had also won longer playing time in the choice first-run theatres.

Aboaf also cited the case of SPARTACUS which is still continuing its triumphal exhibition career throughout the world. He pointed to the latest Latin American opening in seven Serrador houses in Sao Paulo, [illegible] film set a new record high for the city, is another example of the continued vitality and tremendous international appeal of U-I product.

In signalling the start of the Presidential Sales Drive honoring Mr. Rackmil and 50th Anniversary Celebration activities, Aboaf declared that U-I prestige which has been rapidly growing in the Latin American area, would hit a new high following the completion of the Golden Jubilee year.

Also present at the meetings and addressing the delegates were Ben M. Cohn, assistant foreign manager; Joseph I. Mazer, foreign department executive, and Al Lowe, Latin American supervisor.

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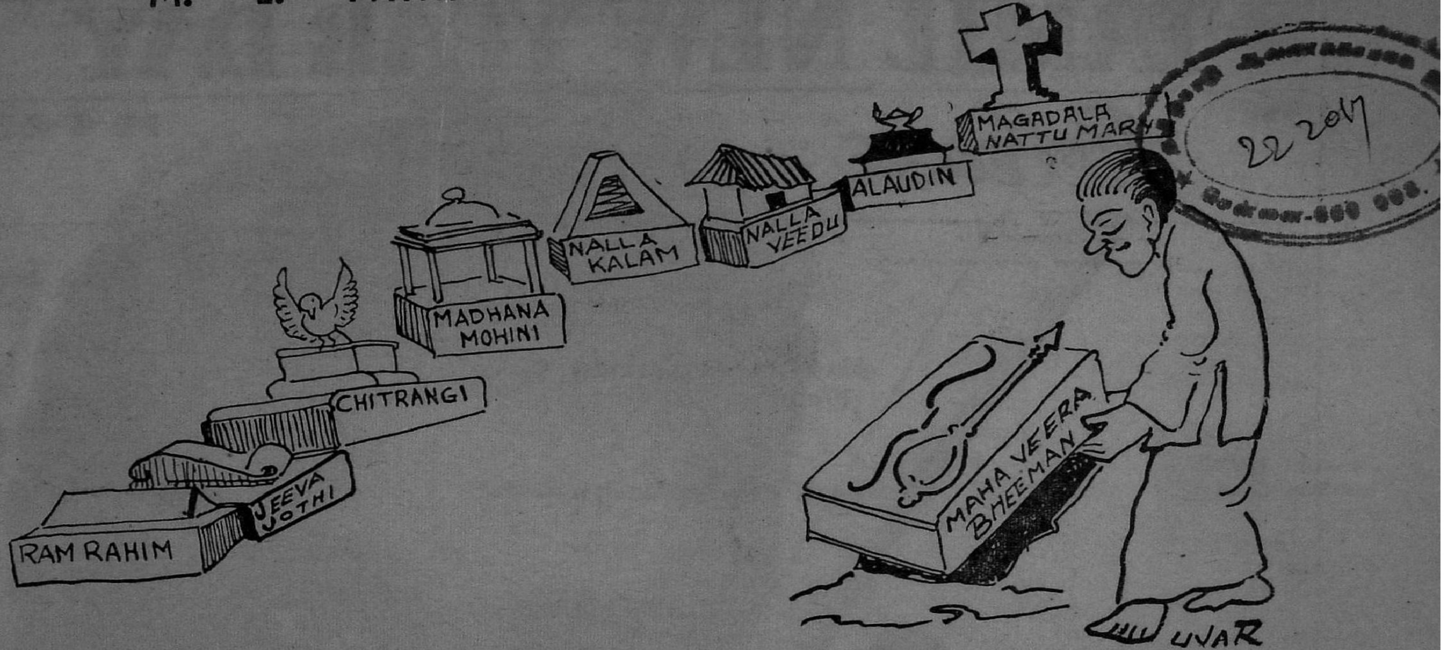
Rs. 25 Lakhs for Chidren's Film Society in Third Plan

THE UNION GOVERNMENT has set apart Rs. 25 lakhs in the Third Plan for the production of Children's Films. The Children's Film Society, which has been constituted by the Union Government for the purpose, will also undertake the distribution of these films to schools.

This was disclosed by Director K. Subrahmaniam while inagurating the annual Children's film festival sponsored by the Madras Branch of the Indian Council for Child Welfare He added that tho international Film Council formed recently in Paris would arrange for exchange of children's films between nations.

M. L. PATHY'S ACHIEVEMENTS SINCE 1936



Excepting one Picture "Nallakalam" which had average run the rest of the lot proved Miserable flops. His latest is "Maha Veera Bheeman"

The Growth of China's - - - - Motion Picture Industry

By HUNG YING

In 1957 C[illegible] motion-picture studios, six of which produced feature films. Since 1958, all the provinces of China can produce news reels, while some produce feature films as well.

From 1949 to 1960, China put out a total of 423 feature filma, 155 documentaries, some 5,000 news reels 180 automated films and 1,200 scientific and educational films.

The themes of the feature films produced since 1949 mostly deal with the revolutionary struggles and socialist construction of the Chinese people as well as adaptations from traditional operas. Some of the most popular feature films with the Chinese public are : **The White-Hair Girl, Liang Shan-po and Chu Ying-tai, Lin Tse-hsu, The Song of Youth, Nieh Erh, Lads and Girls in our Village** and **Five Golden Flowers**. The excellent documentaries are : **The First Spring, Conquering the Northern Waste** and **The Battle Between Two Destinies.** The most outstanding scientific and educational film is **in the Forest of Hsi-shuangpanna,** while the most lovely automated films are **Adventures of a Small Carp** and **The Fisherboy.**

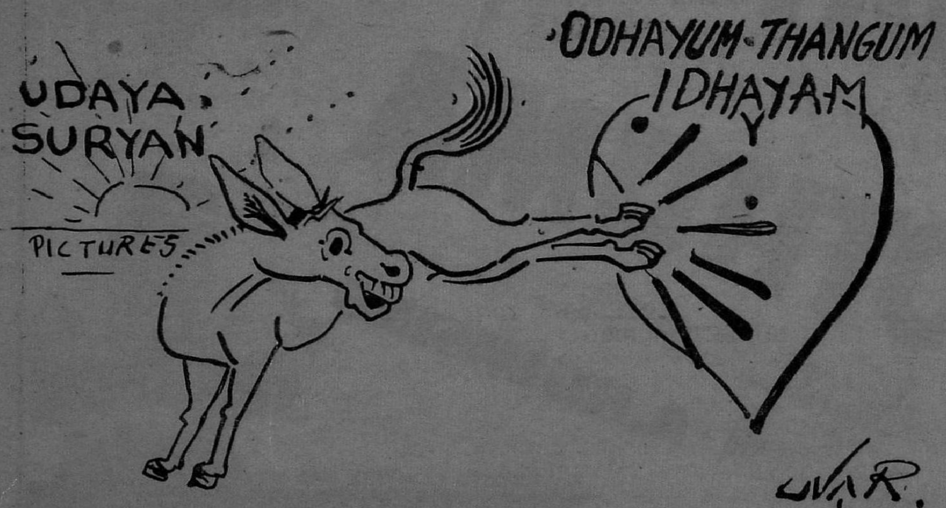
In 1949 China had only 600 projection teams. By the end of 1960 the number had grown to 16,000. As a result, film-goers have greatly increased in China, particularly in the rural areas. The projectionists carry their equipment to the remote villages or up the high mountains, so as to entertain the broad masses of the peasants. In 1949 the film audience throughout China totalled 47,000,000, in 1957 1,750,000,000 and in 1960 more than 5,000,000,000.

Twelve years ago China had to depend entirely upon foreign supplies for her cinematographic equipment. Since 1949 she has built the Nanking, Shanghai, Harbin and "August 1st" film equipment plants as well as repair plants in all the provinces and autonomous regions (with the exception of Tibet). Today, China is able to make her own cameras, films as well as projection equipment.

To train now personnel for the rapidly developing motion-picture industry, three cinematographic institutes—one in Peking, one in Shanghai and the other in Changchun —have been established.

For the encouragement of script writing, theoretical studies and technical improvements, the Cinema Workers Association, the Cinema Publishing House, the Cinema Reference Library and the Cinema Research Institute have been founded one after another.

During the past twelve years, China has exported some 3,600 long and short films. Distribution centres of Chinese films have been established in some 80 countries and regions, where Chinese films are shown.



India is supposed to stand Second in the World's output ....What with all junks made by Mushrooms !

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